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MUSICAL VARIETY.

The poetical descriptions of the golden age are pleasing pictures of an innocent life; and Ovid and Lucretius seem to have exhausted the subject.

But the pastoral kings of Egypt, and the shepherds of Arcadia, have furnished subjects for a more elegant and polished species of poetry, without the admission of vice and luxury. After this, when mankind, not content with the natural and spontaneous productions of the earth, obtained an artificial increase by tillage,

The ploughman, then, to soothe the toilsome day,
Chanted in measur'd feet his sylvan lay;
And, seed-time o'er, he first, in blithsome vein,
Pip'd to his household gods the hymning strain.

In process of time, when the human mind became more enlarged, music and poetry extended their influence from the fields to the city, and those who, before, only amused themselves with a flock of sheep or an herd of cattle, were now employed to sing the mysteries of religion, or the valiant deeds performed by heroes in defence of their country. Of this application of poetry and music, innumerable instances may be found in Homer and Virgil. Indeed, *singer* was the common name among all the ancient nations for poets and musicians; occupations, which, with them, were inseparable, as no poetry was then written, but to be sung, and little or no music composed, but as an accompaniment to poetry.

ANECDOTE OF FARINELLI.

After this celebrated singer left England, Philip, the then king of Spain, happening to languish under a complaint for which, according to his physicians, there was no cure but music, Farinelli immediately repaired to Madrid, where he by his great talents ingratiated himself so well at court, that in a little time he had a pension set-

led on him of about three thousand two hundred pounds a year, with a coach and equipage kept for him at the king's expence. Ferdinand continued his attachment to Farinelli after the death of his predecessor Philip, and still to go beyond him in liberality, honoured him with the cross of Calatrava, one of the most ancient orders of knighthood in Spain. Whilst he was under the ceremony of investiture, and the spurs were fixing to his heels, according to custom of knighthood, an old Spanish nobleman, disgusted at his honour being so prostituted, could not help exclaiming "Well! every country has its customs—in England they arm their game cocks with spurs—in Spain I find they put them upon capons."

MUSICAL RUMPS.

A fracas took place some short time ago among the fiddling tribe, at the——theatre, which highly entertained the audience. The principals were *CP* & *DD*. One of the men of *cut-gut*, conceiving that a man of civil *note* was not *playing him fair*, but endeavouring to make him *lose his time*, at length took a *crotchet* in his head, and quite *con spirito*, or rather *con furioso*, let fly a volley of music at the head of a supposed offender, which 'struck with horrid crash the strings' of his fiddle, and completely *dis-concerted* him, so that he made a sudden *shift* or *octave* movement, from the *orchestra* to the green-room. The business did not, however, *rest* here; there was a *repeat*; for the hero who played the *minore* part, having 'screwed up his courage to the sticking-place,' and fearing that he might be noted *semibreve*, actually worked himself into a passion, and became equally 'full of sound and fury;' and, if we have been rightly informed, sent, *con furioso*, a challenge, in which he told him he felt himself treated somewhat *ad libitum*—that the *tenor* of his conduct was most *bass*, and that he expected satisfaction, either by meeting him *duetto*, at a place he pricked out, or, if he pleased, *quartetto*, each bringing a *second*. He gave him the choice of his instruments, but preferred *back stave* or *single bar*. This he insisted on, or else that he should descend by *dropping notes* or *cadence* from his high horse in *double alt*, ending in an apology in low D. This, we understand, the *enraged* musician agreed to do.